

AT FIRST LIGHT
Two Centuries of Artists in Maine

At First Light presents artworks created in Maine over the last two centuries and argues for the important place that the visual arts have played in the state's history. Artists help us to better understand ourselves. In this exhibition, through a broad range of media and imagery, they present insights into the diverse lands and peoples that constitute this place and the developments that have shaped it. These works testify to Maine's dramatic coasts, mountains, and woodlands and to an ethos of independent thinking, qualities that have made this region so appealing to generations of artists. At the same time, they prompt us to address the complex dynamics and legacies of the state's history and the responsibility we bear in stewarding its resources.

On March 15, 1820, Maine became the twenty-third state admitted into the Union during a period characterized by territorial expansion and fierce debates concerning the institution of slavery. Under the terms of the Missouri Compromise, Maine entered as a free state, while Missouri joined the Union permitting enslaved labor. Political differences roiled Maine as well, with nearly half its citizens opposing separation from Massachusetts. In marking Maine's bicentennial, we are cognizant that two centuries represent only a short moment in this region's history, for ancestors of the tribes of the Wabanaki Confederacy have lived on these lands for more than 12,000 years.

The exhibition was sponsored by The Roux Institute at Northeastern University, supporting innovation, creativity, and economic growth in the State of Maine.



At First Light was organized by the Bowdoin College Museum of Art. Major support for the exhibition and catalogue was provided by the Elizabeth B. G Hamlin Fund, Peter J. Grua '76 and Mary G. O'Connell '76, Robert Freson, the Devonwood Foundation, halley k harrisburg '90 and Michael Rosenfeld, John and Paula Hornbostel P'25, Selina F. Little, the Libra Foundation, the Morton-Kelly Charitable Trust, Steven P. Marrow '83 and Dianne A. Pappas P'21, Eric S. '85 and Svetlana G. Silverman P'19, Lindsay R. '95 and Peter Stavros, Patricia Brown, and the Roy A. Hunt Foundation. Funded in part by a grant from the Maine Bicentennial Commission. Media partner: *Down East* magazine.

OBJECT LABELS

BERENICE ABBOTT H'82

Born Springfield, Ohio

American, 1898–1991

Man Felling Tree, ca. 1965

Logs in River, ca. 1965

gelatin silver prints

Bates College Museum of Art; Museum Purchase

Upon first visiting Maine in the 1950s, photographer Berenice Abbott recalled, “When I got to Maine it was ‘little old America’ the way it used to be. And the air. One whiff of Maine air, and I came back to life.” Having won widespread acclaim for her work in Paris and New York earlier in the century, Abbott decided in 1956 to purchase an abandoned inn in Blanchard, a small town along the Piscataquis River in the middle of the state. A decade later she moved to Maine permanently. These two photographs were created for *A Portrait of Maine*, published in 1968 on the eve of the state’s sesquicentennial. Abbott’s photographs celebrated Maine’s past and present, paying special attention not simply to the beauty of its varied landscape, but also to its labor history. Lumbering, fishing, lobstering, and potato farming all receive extensive treatment in this volume.

WILL BARNET

Born Beverly, Massachusetts

American, 1911–2012

The Mantle, 1992

oil on canvas

Bowdoin College Museum of Art; Gift of Will and Elena Barnet

2008.25.1

Having spent much of his life in New York City, Will Barnet discovered Maine in the 1950s. With a home first in Chamberlain and later in Phippsburg, he spent nearly every summer in the state until his death in 2012. At the center of *The Mantle* stands his older sister Eva, with her hands raised to her face in a gesture of fright or anxiety. This painting comes from a series titled “My Father’s House,” inspired by a visit to the house in Beverly, Massachusetts, where Barnet grew up and where his two aging sisters still lived. Like much of Barnet’s work, the painting is concerned with family, time, and memories. As author John Updike wrote about the series, home “is not just where we come to birth, but where we reckon with death.”

GEORGE BELLOWS

Born Columbus, Ohio
American, 1882–1925

Green Breaker, 1913

oil on panel

Bowdoin College Museum of Art; Gift of Remak Ramsay
2016.47.1

George Bellows described Monhegan Island as “endless in its wonderful variety [and] possessed of enough beauty to supply a continent.” He came to know the island in the summer of 1911, when he traveled there for a month with his mentor the American painter Robert Henri. Returning there four times in the next five years, Bellows painted *Green Breaker* in the fall of 1913 on one of the only fair days that October. With its bold colors and innovative composition, the painting reflects lessons drawn from Winslow Homer’s late seascapes, as well as a new generation of modernist artists. Earlier that year Bellows assisted in the design and installation of the Armory Show in New York, where he encountered European paintings by artists such as Henri Matisse and André Derain.

FRANK WESTON BENSON

Born Salem, Massachusetts
American, 1862–1951

Summer, 1909

oil on canvas

Rhode Island School of Design Museum; Bequest of Isaac C. Bates

“From the moment we saw it, North Haven felt like home,” recalled Frank Weston Benson late in life. *Summer* features two of Benson’s young daughters and two other friends—all dressed in white—together in an open field on North Haven. Its bright colors and loose brushwork show the influence of Claude Monet and the French Impressionists. One of the founding members of the “Ten American Painters,” a group of leading American Impressionists, Benson first visited this island community in Penobscot Bay in 1901, and shortly thereafter purchased Wooster Farm, converting its barn into a painting studio. Though he lived in Salem, Massachusetts, he spent summers on North Haven for the remainder of his life.

JOHN BISBEE

Born Cambridge, Massachusetts
American, born 1965

Brief, 1988

steel nails, wire, metal, and wood

At First Light: Two Centuries of Artists in Maine | June 25–November 6, 2022
Exhibition Object Labels

Bowdoin College Museum of Art; Lloyd O. and Marjorie Strong Coulter Fund, and a grant from the Artists' Resource Trust, a fund of the Berkshire Taconic Community Foundation
2001.20

Brief is made of the essential but often overlooked objects that hold together the spaces we inhabit. In this work, John Bisbee's first sculpture featuring nails, a dense accretion of rusted brads reveals an organic pattern. Based in Brunswick, Maine, Bisbee transforms found and readily available, inexpensive elements into works of art. The everyday character of *Brief*, reinforced by its other found materials (handle, wood, stovepipe, and barbed wire), is framed within an overall geometric shape resembling a briefcase. The sculpture's ambiguous status—as a vessel-like object that contains nothing—embodies the tension between its association with corporate culture and the wider world.

KATHERINE BRADFORD H'22

Born New York City
American, born 1942

Fear of Dark, 2020

acrylic on canvas

Bowdoin College Museum of Art; Gift of David and
Barbara Roux in honor of Frank and Anne Goodyear
2020.44

Suggesting the comfort provided by sitting in someone's lap, *Fear of Dark* alludes to the challenges of our era. Painted in the summer of 2020 amidst the COVID-19 pandemic and cries for racial justice, the painting points to the light that may emerge during a period of uncertainty and darkness. Intriguingly, it is the smallest figure that undergirds the group, with feet well planted. Bradford, who has long spent summers in Brunswick, notes: "It seems to me that if you go and sit on someone's lap for a little while that eventually you will be the one to provide the lap." Reflecting on this insight, we may recognize that it is not only the young who seek reassurance from their elders, but adults who find comfort in the next generation.

HARRISON BIRD BROWN

Born Portland, Maine
American, 1831–1915

Portland Harbor, 1894

oil on canvas

Bowdoin College Museum of Art; Bequest of William S. Linnell, Class of 1907
1968.20

The Wabanaki originally called the Portland peninsula Machigonne, or “Great Neck.” European settlers, led by British naval captain Christopher Levett, arrived in the area in 1623. Wabanaki peoples had long lived on the peninsula, and conflicts soon arose that persisted for more than a century. Following the American Revolution, Portland emerged as one of the region’s most important commercial ports and manufacturing centers. Harrison Bird Brown’s *Portland Harbor* depicts the busy port at the end of the nineteenth century, a period of great prosperity for Maine’s maritime economy. The sight was a familiar one for the artist, who lived in Portland’s West End and whose home overlooked the harbor.

HARRISON BIRD BROWN

Born Portland, Maine

American, 1831–1915

On the Coast of Maine, ca. 1870

oil on canvas

Lent by Christine and Norbert Young ’70

Like his contemporary Winslow Homer, Harrison Bird Brown was enamored of the sea and made it the subject of many paintings during the latter half of the nineteenth century. Born in Portland, Brown spent most of his life in Maine. He was one of the first American artists to paint on Mount Desert Island, the eastern shore of which *On the Coast of Maine* likely depicts. Despite Brown’s familiarity with the setting, he did not hesitate to incorporate landscape elements from other sites to heighten the drama of his chosen scene.

JACKIE BROWN

Born Bridgeport, Connecticut

American, born 1981

Aggregates, 2018

ceramic porcelain and stoneware

Lent by the artist

An aggregate is a structure formed from a loosely compacted mass of fragments. About this series, Jackie Brown explains: “Each work combines sticks, branches, and vines with man-made ropes and knots. By making molds and replicating the objects in clay, I can translate the forms into one unified material language and combine the malleable clay parts to blur boundaries between them.” A sculptor and installation artist who lives in Bath, she sees this and other works “as a response to the complex challenges of our time, especially with regard to the environment and our fraught relationship with living systems.” Brown has taught sculpture at Bowdoin since 2014.

ASHLEY BRYAN

Born New York City

American, 1923–2022

Spruce, Soli Deo Gloria, Skowhegan, ca. 1950

oil on canvas

Bowdoin College Museum of Art; Gift of the

Ashley Bryan Center

2021.51.4

Ashley Bryan first came to Maine to study at the Skowhegan School of Painting & Sculpture, where he was part of the first cohort of students in 1946. Later he bought a house on Little Cranberry Island. About this place, he observed: “Maine has always been very, very much part of art. . . . the environment, the landscape and all this helped [artists and writers] to focus on what their artwork was.” Bryan’s love of the landscape and its spiritual associations is reflected in this early painting of a Skowhegan spruce tree. Inscribed in the paint is the phrase “Soli Deo Gloria/ In Excelsis Deo,” or “Glory to God alone” and “Glory to God in the highest.” These words also allude to the artist’s love of Johann Sebastian Bach, whose music he first heard while in Europe as a soldier during World War Two during a performance by the Spanish cellist Pablo Casals.

RUDY BURCKHARDT

Born Basel, Switzerland

Swiss-American, 1914–1999

Daisies, Deer Isle, ca. 1965

gelatin silver print

Private Collection

As a painter, photographer, and filmmaker, Rudy Burckhardt was long interested in patterns and textures, drawing inspiration from the varied surfaces of New York City, his adopted hometown. After his first visit to Maine in 1956, Burckhardt came to find the state’s landscape a rich source material. A *flâneur* on the streets of the city, he also enjoyed walking in the Maine woods and along the coast and discovered worthy subjects in objects and places he encountered. Here he pictures a field of daisies and the surrounding earth. In 1965, Burckhardt and his wife Yvonne Jacquette—together with poet Edwin Denby—purchased a house in Searsmont. Using a nearby barn as a studio, they made Maine the center of their artistic explorations each summer.

WILLIAM CAPEN JR.

Birthplace unknown

American, 1802–1863

Ship Builders’ Trade Banner, Portland, 1841

oil on linen

Collections of the Maine Historical Society, purchased by a coalition of Maine museums, including the Bowdoin College Museum of Art, Barbara Cooney Porter Fund and Gift of the Textile Arts Foundation (Robert D. Barton and Nancy Hemenway)

2010.43.1.1–2

In 1841, members of the Maine Charitable Mechanic Association, a labor organization for skilled craftsmen founded in 1815, created banners representing their trades and carried them in a parade through Portland. Painted by William Capen Jr., a leading chair maker and sign painter in Portland, this banner celebrated the work of the Ship Builders, Ship Joiners, Boat Builders, and Caulkers section of the association. The motto “By Commerce We Live” is painted on the reverse of the banner. The first English ocean-going vessel built in the Americas was constructed in Phippsburg, Maine, in 1607–1608, and shipbuilding continues to be a vital industry in the state.

PAUL CAPONIGRO

Born Boston, Massachusetts

American, born 1932

Schoodic Point, Maine, 1960

gelatin silver print

Private Collection

A celebrated landscape and still life photographer, Paul Caponigro has worked in Maine for more than sixty years. Over his long career, he has traveled widely in the United States and abroad to find subjects that reveal the natural world’s beauty. This photograph was created on Maine’s Schoodic Peninsula early in his career. About his art, Caponigro explains: “At the root of creativity is an impulse to understand, to make sense of random and often unrelated details. For me, photography provides an intersection of time, space, light, and emotional stance. One needs to be still enough, observant enough, and aware enough to recognize the life of the materials, to be able to ‘hear through the eyes.’” In 1993 he moved his permanent residence to Cushing, Maine.

SAMUEL CARLETON

Born Whitefield, Maine

American, 1822–1908

Portrait of a Girl, ca. 1850

daguerreotype

Bowdoin College Museum of Art; Helen Johnson Chase Acquisitions Fund

2014.38

Samuel Carleton was one of the earliest photographers in Maine. Not long after photography's introduction in 1839, he learned the art of making daguerreotypes in Boston. Between 1845 and 1859, Carleton operated a successful studio on Middle Street in Portland. This portrait of an unidentified girl demonstrates his skill at faithfully representing individuals who frequented his studio.

MARTHA BUSH

Birthplace unknown

American, 1787–1854

MARTHA CLEAVELAND

Birthplace unknown

American, 1812–1881

Marking Sampler, 1803–1826

silk thread on linen

Bowdoin College Museum of Art; Gift of Sylvia E. Ross, by exchange

2015.26

Girls learned the needle skills required for the construction of clothing and household textiles by working samplers. The botanical motifs and meandering strawberry vines stitched into this work reflect the idealization of the natural environment that many Americans embraced. In 1803, at age sixteen, Martha Bush stitched this example in Cambridge, Massachusetts. Three years later, she married Parker Cleaveland, Bowdoin's first professor of mathematics and natural philosophy. Martha was an active member of Brunswick's First Parish Church. This sampler is unusual in that it bears a second name—Martha Cleaveland—and another place and date. It is not known if Martha Bush completed her sampler in 1826, signing it now with her married name, or if her daughter, also named Martha Cleaveland, completed it as part of her domestic education.

CHARLES CODMAN

Born Portland, Maine

American, 1800–1842

Down East, 1838

oil on canvas

Bowdoin College Museum of Art; Gift of Mrs. Marshall P. Slade

1939.164

Having moved to Portland from Boston in 1822, Charles Codman began his artistic career painting signs, banners, and clock decorations, among other items. He went on to become one of the earliest landscape painters in Maine. *Down East* epitomizes his interest in representing the

settlement of the Maine frontier. Two figures in the foreground stand before oxen and a wagon meant to carry to market stacks of lumber from the nearby mill. Codman’s artworks were exhibited during this period in Boston and New York, though he struggled to support himself exclusively through his art. In 1838, he exhibited thirty-six paintings at the Maine Charitable Mechanic Association in Portland, where he received the top prize for painting.

THOMAS COLE

Born Lancashire, England

British-American, 1801–1848

House, Mount Desert, Maine, 1844–45

oil on canvas

Harvard Art Museums/Fogg Museum, Transfer from Harvard University; bequest of Edward Charles Pickering, 1919

Thomas Cole was not the first non-Native artist to visit Mount Desert Island. However, his visit to Maine in the late summer of 1844, when he was arguably the most acclaimed artist in the United States, heightened the allure of Mount Desert as a destination for landscape painters and recreational travelers alike. Cole created numerous pencil sketches during his trip that later served as source material for paintings he completed back at his studio in New York. He also wrote about his travels. The following excerpt may refer to the place represented in this painting: “The road was exceedingly bad, stony, and overhung with beech and spruce, and, for miles, without inhabitants. We lost our road too and came to a romantic place near a mountain gorge, with a deserted house and a bit of meadow.”

THOMAS CORNELL

Born Cleveland, Ohio

American, 1937–2012

Snapping Turtle I, 1968–69

etching and aquatint

Bowdoin College Museum of Art; Gift of Charles Pendexter
2009.16.209

Snapping Turtle I exemplifies Thomas Cornell’s skill as a printmaker and draughtsman. It also reflects his long-time interest in the natural world and commitment to its preservation. Cornell devoted a significant part of his artistic practice to the campaign for social and environmental justice. As one of the founding members of the Union for Maine Visual Artists, an organization established in 1975, he was also actively engaged in the nurturing the regional art scene in Maine. Bowdoin appointed Cornell its first full-time Visual Arts professor in 1962. Over a 50-year teaching career, he played a major role advocating for the visual arts on campus.

BARRY DANA

Born Indian Island, Maine

Penobscot and American, born 1958

Basket, 2015

etched birchbark

Bowdoin College Museum of Art; Anonymous Gift

2017.46.1

Barry Dana, Chief of the Penobscot Nation from 2000 to 2004, is an artist, educator, and environmental activist. His birchbark basket includes images of four Native Americans etched into the bark's surface. These portraits reference the work of photographer Edward S. Curtis (1868–1952). In his integration of Curtis's photographs as source materials for these portraits, Dana transforms and reclaims this imagery: "When I see these old photographs, I connect with these relatives . . . I also feel the pain they endured living in very disturbing times. I feel their pain. When I etch their image, I draw on this connection. I allow their spirit to come forth and speak to whomever sees the image."

FREDERICK HOLLAND DAY

Born Boston, Massachusetts

American, 1864–1933

Maynard White, ca. 1912

platinum print

Bowdoin College Museum of Art; Museum Purchase, Gridley W. Tarbell II Fund

2006.12

This photograph depicts Maynard White, the teenage son of photographer Clarence White, seated atop a boulder with Sheepscot Bay in the background. It was created by Frederick Holland Day, a leader in the effort to legitimate photography as a fine art medium. An independently wealthy artist and book publisher from Boston, Day first visited Maine in 1898 and later built a summer retreat in Georgetown. He invited many friends to his home on Little Good Harbor, including Clarence White and his family. He also extended invitations to underprivileged children from Boston. To minimize class distinctions, he asked that his guests wear sailors' attire and often involved them as models in his artistic projects. White later purchased property nearby and, beginning in 1910, operated a summer school for photography there for six seasons.

LOIS DODD

Born Montclair, New Jersey

American, born 1927

Long Cove Quarry, 1993

oil on Masonite

Bowdoin College Museum of Art; Museum Purchase, Laura T. and John H. Halford Jr.

Acquisition Fund

2004.16

Lois Dodd records her natural environment and the ever-changing landscape through direct observation, often painting outdoors and on site. “Sometimes I feel like a reporter,” she has said of her work as a painter. In this painting she transforms a section of a historic granite quarry on Maine’s St. George Peninsula into a mosaic of different shapes and colors. From her studio in Cushing, Dodd’s subject matter often references the relationship between interior and exterior spaces. A founding member of one of New York’s first artist run co-ops, the Tanager Gallery, Dodd continues to be inspired by the environment of Maine.

LYNNE MAPP DREXLER

Born Newport News, Virginia

American, 1928–1999

Evergreen, 1980

oil on canvas

Bowdoin College Museum of Art; Museum Purchase,

Barbara Cooney Porter Fund

2020.41

Trained in the tradition of Abstract Expressionism, Lynne Mapp Drexler first traveled to Monhegan in 1961. By 1983, feeling dismayed with the New York art scene, Drexler relocated permanently to the island. The Monhegan landscape transformed her art, as the artist knit together the demands of capturing the landscape and the lessons of abstraction. In *Evergreen*, Drexler takes the tree as her subject while applying abstract and geometric qualities to her rendition of the natural world. Drexler’s work reflects the growing tension between abstraction and figuration in American art in the latter part of the twentieth century and the growing importance of Maine to ambitious young artists during this period.

DAVID DRISKELL H’89

Born Eatonton, Georgia

American, 1931–2020

Angel of Peace, 2005

oil on canvas

Courtesy Leo J. Dunn III '75 and Betsey Alden P'10

David Driskell first came to Maine in the summer of 1953 as a student at the Skowhegan School of Painting & Sculpture, where he met Robert Indiana, among other students in his cohort. In 1961, Driskell established a home and studio in Falmouth. This work reflects the profound spirituality of the artist, scholar, and educator who described art as his “ministry.” The lush surface of *Angel of Peace*, which fuses rich color and imagery, points to Driskell’s ability to draw upon multiple traditions, including the art of Africa, the legacy of collage, and quilt-making. It also exemplifies the critical role he understood art to play in the world. As he stated: “Art is that one universal language that helps to clear up and seems to give us hope if we only listen, believe, and move forward in that sense of spirit.”

JONATHAN FISHER

Born New Braintree, Massachusetts

American, 1768–1847

A Morning View of Blue Hill Village, 1824

oil on canvas

Farnsworth Art Museum; Museum Purchase

Jonathan Fisher possessed an unbounded energy matched by a wide range of talents as a painter, scientist, botanist, surveyor, printer, and writer of prose and poetry. Having attended Harvard University, where he studied mathematics and divinity, he became in 1796 the minister at the Congregational Church in Blue Hill, Maine, where he remained for the next forty-one years. Ever resourceful, Fisher designed and made surveying instruments he used to lay out the coastal village of Blue Hill. This painting—completed four years after Maine statehood—reveals his keen powers of observation. The scene is more than simply a topographical view of Fisher’s new home. It is also proof of success in creating a community out of the wilderness, and, as the man chasing a snake in the foreground suggests, a reminder of humankind’s ongoing battle with evil.

JAMES FITZGERALD

Born Boston, Massachusetts

American, 1899–1971

Mt. Katahdin, Sunset

oil on canvas, ca. 1960

Bowdoin College Museum of Art; Gift of Anne and Edgar Hubert
1972.39

A member of the U.S. Marines during World War One, James Fitzgerald cultivated a lifelong interest in the sea. Fitzgerald made his first trip to Monhegan Island after graduating in 1924 from the School of the Museum of Fine Arts, Boston. He returned often and eventually settled there permanently in 1943, purchasing and living in the house that Rockwell Kent had built several decades earlier. Though Monhegan became his home, he often traveled to other destinations across the state for his painting. Of special importance was Mount Katahdin, where he stayed in the same camp used by Marsden Hartley, an earlier devotee of Maine’s highest peak. There he created works at different times of the day and atmospheric conditions. This painting captures a dramatic sunset and epitomizes his modernist style.

SEARS GALLAGHER

Born South Boston, Massachusetts

American, 1869–1955

Fish Beach on Monhegan, ca. 1920

watercolor

Bowdoin College Museum of Art; Gift of Remak Ramsay

2016.47.2

Born and raised in Boston, Sears Gallagher was an accomplished watercolor painter and printmaker. Having studied at the Académie Julian in Paris, he enjoyed a successful career as an illustrator for magazines and books. In 1892, he made his first trip to Monhegan with fellow Boston artist Samuel Peter Rolt Triscott. The island’s rugged landscape and fishing community appealed to him. Purchasing a house there in 1904, he visited regularly for more than five decades. This colorful watercolor of a fishing shack and lobster pots attest to his interest in picturing everyday scenes on the island. Such views were popular among the increasing number of tourists who ventured to Monhegan at the beginning of the twentieth century.

AUGUSTUS ABEL GIBSON

Born Brownfield, Maine

American, 1819–1893

Bastion Rock, East Fryeburg, 1882

View of Weeks Home, East Brownfield, 1892

watercolor and graphite

Bowdoin College Museum of Art; Gift of Paul J. Newman, Class of 1909

1969.38 and 1969.34

Born in Brownfield in western Maine, Augustus Abel Gibson graduated from the United States Military Academy at West Point in 1839. He fought in both the Mexican War and the Civil War and retired as a colonel. During his years in the military, he also served as the director of the

Drawing Division of the United States Coast Survey Office in Washington, D.C. Returning to Maine after the Civil War, Gibson cultivated a passion for watercolor painting. These two examples were created not far from his home and exemplify his commitment to picturing faithfully the woods of western Maine.

ELLEN GOLDEN

Born Washington, D.C.

American, born 1946

Give and Take, 2020

ink on paper

Bowdoin College Museum of Art; Museum Purchase, Anne Dorsey Loth Art Acquisition Fund
2021.3.2

Give and Take reflects the meditative process for which Ellen Golden is well known and demonstrates the Woolwich artist's recent introduction of color into her previously monochromatic palette. The drawing suggests her sensitivity to visual language and the tension between abstraction and figuration. It also prompts careful reflection upon modes of temporality and the nature of art making as personal experience itself. As the artist writes: "I am interested in patterns within forms, the accumulation of small marks, the spaces in-between, the perception of space and depth, and the interplay of color. Each drawing emerges through a process of discovery."

MELISSA GREENE

Born New Haven, Connecticut

American, born 1957

Idluk: Fabulous Fish, 2006

wheel-thrown white earthenware painted with *terra sigillata*, carved, burnished, fired, and lightly smoke-fired

Bowdoin College Museum of Art; Gift from the Estate of Christopher Monkhouse
2021.62.26

Working on Deer Isle, Maine, ceramicist Melissa Greene finds inspiration in the natural world around her. *Idluk: Fabulous Fish* features a sophisticated technique called *terra sigillata*, used since ancient times in place of a glaze. A refined clay slip, it can be burnished as an integral part of the vessel. After applying a black stain and a coating of wax, Greene carved her fish design into the surface. Greene's long experience with *terra sigillata* accounts for her masterful results—where body and decoration create a harmonious, lustrous whole.

MOSES GREENLEAF

Born Newburyport, Massachusetts

American, 1777–1834

Map of the State of Maine, 1820

hand-colored engraving

Courtesy The George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

This map by Moses Greenleaf is the first map made of Maine after it became a state. A champion of statehood, Greenleaf first completed a map of the region in 1815, when Maine was still a district of Massachusetts. Though other cartographers had surveyed the region in the past, none had created maps with the degree of accuracy and amount of detail achieved by Greenleaf. In particular, he provided new information about Maine's interior and its lakes and waterways and, in doing so, encouraged settlement and commercial development in the region. Born in Massachusetts, Greenleaf was raised in New Gloucester, Maine. In addition to his work as a surveyor and cartographer, he was also a land speculator and operated a general store in Bangor.

GEORGE HAWLEY HALLOWELL

Born Boston, Massachusetts

American, 1871–1926

Logging Crew, ca. 1903

oil on canvas

Bowdoin College Museum of Art; Gift of the Family of Myron H. Avery, Class of 1920
2009.27

George Hawley Hallowell, a Boston artist, captures the rugged wilderness of northern Maine, where lumbering provided year-round income to often remote communities. Hallowell's *Logging Crew* depicts the traditional spring drives that brought valuable timber resources to market. Loggers lived in temporary housing camps along the river, where only life's most basic necessities were to be found. The East Branch of the Penobscot River, which Hallowell depicts, runs through the heart of the newly designated Katahdin Woods and Waters National Monument.

GEORGE HAWLEY HALLOWELL

Born Boston, Massachusetts

American, 1871–1926

Katahdin from the Wassataquoik, n.d.

watercolor

Lent by Christine and Norbert Young '70

Mount Katahdin—the highest mountain in Maine—has long attracted the interest of artists and writers. Accessing this remote wilderness before the advent of the automobile often required navigating waterways and lumber roads. George Hallowell ventured to Katahdin from Boston in the early years of the twentieth century and created a series of oil paintings and watercolors of the region. In this watercolor, he figures the mountain in a morning light from the banks of the Wassataquoik Stream.

FRANCIS HAMABE

Born Orange, New Jersey

American, 1917–2002

Two plates, ca. 1960

earthenware with polychrome enamels

Bowdoin Collection Museum of Art; Gift from the Estate of Christopher Monkhouse
2021.62.28 and 2021.62.29

American-born of Japanese and Swedish parents, Francis Hamabe was a beloved artist known for his distinctive graphic style. A painter, printmaker, and ceramicist, he settled in Stockton Springs, Maine, in 1947, following graduation from the Rhode Island School of Design on the G. I. Bill. A dedicated instructor, he taught at the University of Maine at Machias and the Farnsworth Art Museum and offered popular summer workshops. His interest in Japanese ink painting or *sumi-e*—blending calligraphy and abstraction—is evident in much of his work. With a nod to Jackson Pollock, these two paint-splattered plates reveal his well-known wit.

JEREMIAH PEARSON HARDY

Born Pelham, New Hampshire

American, 1800–1888

Portrait of Frances A. Blake, ca. 1855

oil on canvas

Bowdoin College Museum of Art; Gift of her son, Edward H. Blake
1901.1.D

This portrait figures Frances A. Blake, the wife of William Blake, a wealthy banker and merchant from Bangor, Maine. Painted by Jeremiah Pearson Hardy, the period's leading portraitist in Maine, it depicts Blake as an elegant and learned woman with a fondness for the guitar. Hardy was born in New Hampshire, but moved in 1826 to Bangor, then a booming lumber port. Having trained in New York under artist-inventor Samuel F. B. Morse, Hardy created portraits of many elite Maine citizens.

JEREMIAH PEARSON HARDY

Born Pelham, New Hampshire

American, 1800–1888

Portrait of Abraham Hanson, ca. 1828

oil on canvas

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Museum Purchase, 1943.14

Little is known about the life of Abraham Hanson apart from the fact that he worked as a barber in Bangor, Maine. Jeremiah Hardy figures him as a well-dressed and dignified gentleman and largely avoids the racist caricatures that characterized portrayals of many Black men and women during the nineteenth century. Both enslaved and free Blacks have lived in Maine since the colonial period. Many arrived as seamen and settled in cities such as Bangor, a center of lumber production and shipbuilding.

MARSDEN HARTLEY

Born Lewiston, Maine

American, 1877–1943

After the Storm, Vinalhaven, 1938–39

oil on Academy Board

Bowdoin College Museum of Art; Gift of Mrs. Charles Phillip Kuntz
1950.8

Like many of Marsden Hartley's late marine landscapes, *After the Storm, Vinalhaven* expresses the artist's sympathetic response to the elemental strength of his native land. The subject is the rocky seacoast in the vicinity of Vinalhaven Island in Maine's Penobscot Bay. In the foreground, wind-whipped waves lash unyielding stone, storm clouds pass overhead, and, in the distance, a pine-covered shoreline broods in solid silence. The movement of wind and water is plainly evident through the artist's use of dynamic diagonal lines and short choppy brushstrokes. Overall, the impression is one of contained power as the force of the storm balances the strength of the rock. Born in Lewiston, Hartley led a peripatetic existence for much of his life before returning to Maine in 1937. A pioneering modernist, he aspired at his career's end to be known as "the painter of Maine."

WILLIAM HASELTINE

Born Philadelphia, Pennsylvania

American, 1835–1900

Ironbound Island, ca. 1860

oil on paper

Bowdoin College Museum of Art; Gift of Wendy A. Cooper
in memory of Christopher P. Monkhouse
2021.42

William Stanley Haseltine trained in Philadelphia before moving in 1855 to Düsseldorf, Germany, to study landscape painting at its famed Academy. After traveling with fellow American artists in Italy, he returned to the United States, taking a studio in New York’s Tenth Street Studio Building. Haseltine traveled widely, visiting and sketching popular seaside resorts, from Rhode Island’s Narragansett Bay to Maine’s Mount Desert Island. Haseltine was recognized for capturing with accuracy the dramatic coastlines and their geological formations, evident in this small but dynamic painting of Ironbound, a rugged 830-acre island in Frenchman Bay, Maine. Ironbound later became the summer retreat of the artist Dwight Blaney who welcomed many other artists, including Childe Hassam and John Singer Sargent.

WINSLOW HOMER

Born Boston, Massachusetts

American, 1836–1910

Sunlight on the Coast, 1890

oil on canvas

Toledo Museum of Art; Gift of Edward Drummond Libbey, 1912.507

Settling permanently at Prouts Neck, Maine, in 1884, Winslow Homer found a place where—after spending most of his life in urban centers—he might begin a new chapter in his artistic career. Over the next twenty-six years, until his death in 1910, Homer created many of the paintings and watercolors for which he is best known today. Living on the edge of the coast, he was especially captivated by the sea and painted it in all seasons, weather conditions, and times of day. Homer took great pleasure in his decision to move to Maine. As he wrote to his brother Charles in 1895, “The life I have chosen gives me full hours of enjoyment for the balance of my life. The sun will not rise, or set, without my notice, and thanks.”

ROBERT INDIANA

Born New Castle, Indiana

American, 1928–2018

First Love, 1991

aquatint

Bowdoin College Museum of Art; Anonymous Gift and Museum Purchase, Lloyd O. and

Marjorie Strong Coulter Fund

1991.87

First Love, n.d.

graphite

Bowdoin College Museum of Art; Museum Purchase, Barbara Cooney Porter Fund

2011.14.1

In 1969, Robert Indiana visited Vinalhaven, Maine, for the first time. Only three years earlier he had created the first of his now iconic LOVE sculptures. Giving language an important role in his practice, Indiana returned frequently to certain words and themes. Beginning in 1978, Indiana moved from New York City and settled full time in a large Victorian building known as the Star of Hope, a former Odd Fellows lodge on Vinalhaven. There he drew and printed *First Love* in 1991. The design hearkens back to *Four Star Love*, a 1961 painting with a similar arrangement of stars and lettering. Indiana became captivated by the Star of Hope in part because of three stars prominently visible on the building's front doors. To the Odd Fellows, these stars referred to the ideals of Friendship, Truth, and Love.

YVONNE JACQUETTE

Born Pittsburgh, Pennsylvania

American, born 1934

Maine Yankee Nuclear Plant, IV, 1983

charcoal on synthetic vellum

Bowdoin College Museum of Art; Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund

1983.27

Since 1979, Yvonne Jacquette has hired planes to enable her to record the Maine landscape from an aerial perspective. This drawing is based on sketches and photographs of the Maine Yankee Nuclear Plant in Wiscasset. It is part of a series of paintings and drawings that explore the relationship between Maine's natural environment and industry, as well as concerns about the environmental impact of nuclear power. According to Jacquette, the drawing communicates "my anxiety about the usurping of the natural landscape" and raises the question: "Can abhorrence and beauty exist together in art?"

EASTMAN JOHNSON

Born Lovell, Maine

American, 1824–1906

Babes in the Woods, 1882

oil on canvas

Bowdoin College Museum of Art; Gift of the Honorable Percival P. Baxter, Class of 1898

1962.31

In 1882, Portland business leader James Phinney Baxter commissioned Eastman Johnson to paint a portrait of his five-year-old son Percival and his three-year-old daughter Madeleine. One of America's leading portrait artists during the second half of the nineteenth century, Johnson was born in Lovell, Maine, though after 1858 spent most of his career in New York City. He depicts the children in the woods looking with curiosity at something beyond the painting's frame. The setting for this portrait is notable, as Percival Baxter would later become Governor of Maine and a noted philanthropist who purchased from the Great Northern Paper Company and then donated to the state more than 200,000 acres of land surrounding Mount Katahdin now known as Baxter State Park.

ERIN JOHNSON

Born Tucson, Arizona

American, born 1985

Lake, 2020

HD video

Lent by the artist

What does it mean to be part of a community? What does it mean to be adrift? In *Lake*, Erin Johnson filmed a group of people floating together in water. Created at the Skowhegan School of Painting & Sculpture in 2019, *Lake* meditates on these and other questions. In the video, the individuals are seen grouped close together at the start. Some hold hands, others work to remain close, and a few let the currents determine their direction and wander apart. A visiting assistant professor of visual arts at Bowdoin from 2015 to 2020, Johnson creates experimental films and videos that explore, among other things, the theme of collectivity. In 2021, during the COVID-19 pandemic, *Lake* was shown for a month in New York City's Times Square. Johnson serves today as an assistant professor of film and video at the Maryland Institute College of Art.

ALEX KATZ

Born Brooklyn, New York

American, born 1927

Untitled (Skowhegan, Maine landscape), 1960

oil on canvas

Bowdoin College Museum of Art; Museum Purchase,

Hamlin Fund

1983.19

About this painting, New York artist Alex Katz reminisced in 1983 in a letter from Lincolnville, Maine, where he has spent the past sixty-six summers: "The landscape ... was painted in

Skowhegan in 1960. It's at the art school where I was teaching that summer. The view is facing east near the center of the art school—the bridge and pond still exist." Introduced to Maine's luscious landscapes and brilliant light as a young student in 1949, Katz was first appointed a member of the faculty of the Skowhegan School of Painting & Sculpture in the summer of 1960. The landscape is evoked through flat shapes and loose marks, as if the artist let his mind wander while he sought to capture the essence of the scene. In its carefree use of gesture, the painting conjures Katz's joy in working *en plein air* and testifies to his eye for color and composition.

ROCKWELL KENT

Born Tarrytown, New York

American, 1882–1971

Maine Coast, ca. 1907

oil on canvas

Farnsworth Art Museum; Bequest of Mrs. Elizabeth B. Noyce

In 1905, Robert Henri encouraged Rockwell Kent, his student at the New York School of Art, to spend the summer on Monhegan Island. Then twenty-three years old, Kent was immediately enamored of this remote island community. "This place is more wonderful and beautiful than you told me it was," he wrote Henri. "I've been here almost three weeks and haven't gotten over my amazement yet. It seems to me now that I'd like to paint here always." Kent spent a significant part of the next five years on Monhegan, built a house and studio, worked a series of odd jobs, and painted dramatic landscapes in all seasons. He enjoyed the sense of isolation and the hardy self-sufficiency of the community. Encouraged by this discovery, Kent later traveled to distant parts of the globe, including Alaska, Newfoundland, and Tierra del Fuego.

CHARLES FREDERICK KIMBALL

Born Monmouth, Maine

American, 1831–1903

Midsummer, Great Diamond Island, Portland Harbor, Maine, 1899

oil on canvas

Bowdoin College Museum of Art; Gift of Henry William Swasey, Class of 1865
1903.6

Charles Kimball was a leading figure in Portland art circles during the second half of the nineteenth century. An early member of the "Brushians," a group of local artists who organized regular sketching trips in the region, he helped to establish the Portland Society of Art in 1882, which later became the Portland Museum of Art. Largely self-taught, Kimball opened his first

studio in Portland in 1857 and was shortly thereafter encouraged to move to New York to pursue his artistic career. He decided, however, to remain in Maine, where he specialized in landscape painting and became an accomplished carpenter. Created near the end of his life, *Midsummer* is Kimball's largest painting, begun in 1894, shortly after the Walker Art Building opened. It is said that he created this pastoral scene on Great Diamond Island especially for Bowdoin.

MICHAEL KOLSTER

Born Milwaukee, Wisconsin

American, born 1963

Auburn between the Bridges, 2012

four ambrotypes

Lent by the artist

In 2011, Michael Kolster began to experiment with a nineteenth-century photographic process to create images along the Androscoggin River, the second-longest river in Maine. Once one of the most polluted rivers in America, the Androscoggin has been greatly renewed, in part because of the Clean Water Act of 1972, a bill championed by Maine Senator Edmund Muskie. This view was created in Auburn—formerly a major manufacturing center—and invites the viewer, as Kolster explained, “to reconsider the middle ground between the pristine and the ruined characteristic of the places many of us consider home.” Having taught at Bowdoin since 2000, Kolster published photographs of the Androscoggin, as well as three other major eastern rivers, in his 2016 book *Take Me to the River*.

LEON KROLL

Born New York City

American, 1884–1974

Maine

oil on panel, ca. 1913

Bowdoin College Museum of Art; Gift of Frank M. Gren P'13, in honor of Anne and Frank Goodyear

2014.33

Monhegan Landscape

oil on panel, 1913

Bowdoin College Museum of Art; Museum Purchase, Elizabeth B. G. Hamlin Fund

1970.79

Robert Henri and George Bellows first encouraged their friend Leon Kroll to visit Maine. As a former student at the Art Students League of New York and the Académie Julian in Paris, Kroll

had a different background than his companions. As he described: “I was an Academy product, which was anathema to those people.” After exhibiting with Henri and his circle of urban realist painters at the Armory Show in 1913, Kroll joined Bellows that summer on Monhegan Island, where he painted a series of *plein-air* landscapes that are characterized by their bright palette and expressionistic brushwork. Kroll later wrote that he aspired in these works “to express myself, a constantly changing self—intangible, eager to see and know—to progress towards a finer vision—a more beautiful state of mind—neglecting nothing.”

FITZ HENRY LANE

Born Gloucester, Massachusetts

American, 1804–1865

Camden Mountains from the South Entrance to the Harbor, 1859

oil on canvas

Farnsworth Art Museum; Bequest of Mrs. Elizabeth B. Noyce, 1997

Before a network of rail and carriage roads were established in Maine, most shipping and transportation occurred by water. Fitz Henry Lane’s sunset view of Camden harbor with Mount Battie and Mount Megunticook in the background features several working vessels, including a large schooner specially designed to transport lumber to markets in Maine and beyond. During this period, lumber constituted the state’s leading commodity. The son of a sailmaker, Lane was born and spent most of his life in Gloucester, Massachusetts, where he established a reputation as one of America’s finest marine painters. Enthralled by the beauty of Maine’s coastline, he made almost annual visits to the state between 1850 and 1863.

BERNARD LANGLAIS

Born Old Town, Maine

American, 1921–1977

Wrap It Up, ca. 1960

wood

Bowdoin College Museum of Art; Gift of Colby College and the Kohler Foundation, Inc.

2013.10.2

Born and raised in Maine, Bernard Langlais served in the U.S. Navy during World War Two. After the war, an interest in painting led him to pursue studies at several art schools, including the newly established Skowhegan School of Painting & Sculpture. At this time, Langlais lived in New York City and was building a reputation as an Abstract Expressionist painter. In 1956, while back in Maine, he began to experiment with arranging wood scraps into mosaic-like compositions. While he enjoyed some success in New York, he decided in 1966 to abandon painting and to resettle permanently on a farm in Cushing. There he devoted himself to working

exclusively with wood. Langlais is best known for his monumental sculptures of figures and animals, though he also created abstract sculptures such as *Wrap It Up* that share qualities with his earlier abstract paintings.

ESTHER EMILY LESLIE

Birthplace unknown
American, 1859–1924

Fancy Quilt, ca. 1880

silk and velvet with painted and embroidered decoration
Bowdoin College Museum of Art; Gift of Donald E. Hare '51 and Ann F. Hare
2019.38

In the late nineteenth century, by the time Esther Leslie created this colorful quilt in Kingfield, Maine, sewing was a creative outlet many women used to express themselves. Made not for warmth but for decoration, it demonstrates Leslie's interest in the Aesthetic Movement which valued "art for art's sake." Working in the popular pieced or crazy quilt style of the 1870s and 1880s, Leslie assembled eleven-inch squares of ribbons and silk and velvet fabric, finding a use for what may have been dressmaking scraps. She further embellished the surface with silk embroidery and painted decoration. Shortly after she made this quilt, Leslie moved west and settled in Spokane, Washington.

JOHN MARIN

Born Rutherford, New Jersey
American, 1870–1953
Movement, Grey and Blue, 1952
oil on canvas
Private Collection

In 1914, John Marin spent his first summer in Maine, describing it to his friend Alfred Stieglitz as "fierce, relentless, cruel, beautiful, fascinating, hellish." This marked the start of an involvement with Maine's rocky coast that would last the rest of his life. In 1934, he bought a summer home on Cape Split in South Addison, from which he worked until his death in 1953. Although Marin was initially influenced by Cubism, in his later works such as *Movement, Grey and Blue*, he began to depart from the rigidity of this style and allowed the energy of the subject to dictate the work's composition. Marin's loose and abstract lines were major influences on the younger generation of New York artists who established the Abstract Expressionist movement.

JOHN MCKEE

Born Evanston, Illinois

American, born 1936

North Monmouth, Maine, 1983

gelatin silver print

Bowdoin College Museum of Art; Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund

1984.57

John McKee has created landscape photographs in places near and far. Throughout this work, he has demonstrated a keen appreciation for the fragility of the earth's resources and a passion for wild locales. A long-time instructor of photography at Bowdoin, he completed in 1966 a series of photographs titled "As Maine Goes" that juxtaposed images of Maine's natural beauty with those that documented the increasing degradation of its lands and waters. A landmark in the early environmental movement in Maine, this series—and the subsequent exhibition at the Bowdoin College Museum of Art—helped to galvanize public attitudes about different forms of pollution in the state.

DANIEL MINTER

Born Ellaville, Georgia

American, born 1961

A Distant Holla from the Mouth of the New Meadows River, 2020

mixed media collage

Pending acquisition—Lent by the artist

Daniel Minter's *A Distant Holla* is part of a larger series of artworks inspired by the history of Malaga Island, a racially diverse fishing community founded in the early nineteenth century near Phippsburg, Maine. Although the community was home to forty people by the end of the century, authorities from the state of Maine forcibly removed residents beginning in 1911, citing as a reason the poor conditions of their homes. *A Distant Holla* draws attention to the history of the Black residents of Malaga and the crime that befell them. Reflecting on the power of art as a tool of dialogue and of remembrance, Minter has explained: "It's important that we use art to interpret our past, interpret the things that we value, the things that have happened that we value and the things that have happened that we wish to never happen again."

ABELARDO MORELL '71, H'97

Born Havana, Cuba

American, born 1948

Rock and Snow, 2015

At First Light: Two Centuries of Artists in Maine | June 25–November 6, 2022
Exhibition Object Labels

archival inkjet print

Bowdoin College Museum of Art; Gift of the artist in memory of David P. Becker '70
2015.31.5

In the closing stanza of his 1921 poem “The Snowman,” Wallace Stevens writes: “For the listener, who listens in the snow, / And, nothing himself, beholds / Nothing that is not there and the nothing that is.” Nearly a century later, during the winter of 2015, artist Abelardo Morell embarked on a photographic project in Maine inspired in part by Stevens’s poem. This photograph of a snow-covered rock outcropping is one image from that series. Though ever-present throughout the region, such geological elements contain a cosmos. Morell emigrated from Cuba to the United States with his parents in 1962 and first began creating photographs in Maine as a student at Bowdoin. Over the past fifty years, his practice has been characterized by looking closely at and figuring anew the visible world.

JAMES MULLEN

Born Summit, New Jersey

American, born 1962

First Light, Acadia, 2020

oil on linen

Lent by the artist

Landscape painters have historically tended to seek out places of natural beauty, often untouched by humans and far from population centers. Seeking to complicate this tradition by acknowledging that people have long occupied and marked these lands, James Mullen favors places where society and nature converge. In this panoramic landscape based on a series of early morning photographs taken atop Cadillac Mountain on Mount Desert Island, Mullen records and celebrates this iconic Maine view. Although no figures are visible in the canvas, except his own shadow, barren earth and trails make apparent the extent of the traffic at this site, which has been a part of Acadia National Park since 1919. Mullen has taught painting at Bowdoin since 1999.

EMILY NELLIGAN

Born New York City

American, 1924–2018

Untitled, 21 July 1997

charcoal on paper

Bowdoin College Museum of Art; Gift of Deborah Weisgal

2000.21

Untitled, 22 September 1988

At First Light: Two Centuries of Artists in Maine | June 25–November 6, 2022
Exhibition Object Labels

charcoal on paper

Bowdoin College Museum of Art; Gift of the Marvin Bileck and Emily Nelligan Trust
2010.45.35

Untitled, 1 August 1998

charcoal on paper

Bowdoin College Museum of Art; Gift of the Marvin Bileck and Emily Nelligan Trust
2010.45.36

For more than sixty years, Emily Nelligan spent summers and falls on Great Cranberry Island, located a short ferry’s distance from Mount Desert Island. There she realized dream-like, atmospheric landscapes devoid of human presence, done exclusively in charcoal, that captured the everchanging skies and shifting seas around her. “I owe everything to the island,” she commented later in life. “When I’m away from it I can’t work. I feel claustrophobic. I grew up in New York City, and I suppose I was always dealing with that. When I got to Maine with all that openness, the expanse of the sea and the sky with nothing there, it was such a relief. It was wonderful.”

MOLLY NEPTUNE PARKER H’15

Born Indian Township, Maine

Passamaquoddy and American, 1939–2020

Flower-top Basket, 2019–20

ash and sweetgrass

Lent by the Hudson Museum, University of Maine at Orono

Molly Neptune Parker was a master basketmaker, a lifelong educator, and a leading advocate for Wabanaki artists. Like many basketmakers who apprenticed under elders in their families and communities, Neptune started weaving as a child, at first creating baskets for use in the fishing industry. Later, she began creating fancy baskets for the broader art market and earned a national reputation for her artistry. Hoping to foster a new generation of young basketmakers, Neptune co-founded and became president of the Maine Indian Basketmakers Alliance in 1993. A leader in both her craft and her community, she also served as the first lieutenant governor of Indian Township and helped to oversee the return of traditional lands to Wabanaki control in 1980.

OLIVE PIERCE

Born Chicago, Illinois

American, 1925–2016

Harvey Family Skiff, 1990

Benny’s Seafood, 1991

gelatin silver prints

Bowdoin College Museum of Art; Gift of the photographer Olive Pierce
2015.20.8 and 2015.20.10

In 1986, Olive Pierce began a ten-year project photographing two families—the Carters and the Harveys—in a village on Muscongus Bay long associated with the commercial fishing industry. A selection of these photographs, including these two views of family members at work, take center stage in her 1996 book, *Up River: The Story of a Maine Fishing Community*. A student of Berenice Abbott and Paul Caponigro, Pierce long served as a high school photography teacher in Cambridge, Massachusetts. She devoted her career to educating a new generation of practitioners and to using photography to make visible different communities. About this project, she later explained that her photographs were records of hard-working individuals whose lives were often hidden from wider sight.

ELIOT PORTER

Born Winnetka, Illinois

American, 1901–1990

Apples, Great Spruce Head Island, Maine, 1942

dye transfer print

Bowdoin College Museum of Art; Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund
1988.28

Tidal Marsh, Mount Desert Island, ca. 1965

dye transfer print

Lent by Christine and Norbert Young '70

Pioneering color photographer Eliot Porter described photography as “a strong tool, a propaganda device, and a weapon for the defense of the environment.” Porter was interested not only in depicting the everyday natural world, but also in using his artistic practice as a catalyst for conservation and preservation of the environment. Porter was a prominent member of the Sierra Club, an organization committed to environmental stewardship and advocacy. In 1962, the Sierra Club published *In Wildness Is the Preservation of the World*, a groundbreaking book that combined Porter’s photography with quotations from the writings of Henry David Thoreau. These two photographs were taken at different moments in Porter’s career: the first in 1942 on Great Spruce Head Island, Maine, where the Porter family had a summer home, and the second on Mount Desert Island more than twenty years later.

FAIRFIELD PORTER

Born Winnetka, Illinois

American, 1907–1975

Beach Flowers No. 2, 1972

oil on canvas

Farnsworth Art Museum; Bequest of Mrs. Elizabeth B. Noyce, 1997

Fairfield Porter, his older brother Eliot, and their three other siblings began visiting a family home built by his father on Great Spruce Head Island in 1913. The painter later explained about this attraction: “We go to Maine in the summer because I have since I was six. It is my home more than any other place. I belong there.” Porter found ongoing inspiration for his work in Maine. Whereas many of his artistic contemporaries were then exploring the creative possibilities of abstraction, Porter was devoted to painting landscapes, domestic interiors, and portraits, albeit in an altogether fresh manner. *Beach Flowers No. 2* suggests his keen sensitivity to color and sensual brushwork. Rather than making the water a central subject matter, as many Maine painters had done before, Porter reveled in the land and people around him.

WILLIAM BOYD POST

Born New York City

American, 1857–1921

Untitled (Maine landscape), ca. 1905

Seascape, ca. 1905

platinum prints

Bowdoin College Museum of Art; Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund

1989.60 and 1989.64

One of the early pioneers of fine art photography in the United States, William Boyd Post specialized in landscape photography. Born and raised in New York, Post decided to leave the city in 1898 and move to Fryeburg, in western Maine, to devote himself fully to his artistic practice. Despite settling in rural Maine, he remained actively involved in international photography circles, exhibiting frequently both in the United States and abroad. He was also a founding member of the Photo-Secession, the influential artistic movement championed by New York modernist Alfred Stieglitz. Post created these two photographs during travels in Maine. In their composition and soft-focus aesthetic, these scenes suggest his interest in the art of Japan, a nation he visited a decade earlier. In Maine, Post became a leading figure in the Portland Camera Club.

ELIZABETH BRADBURY ROBINSON

Birthplace unknown

American, 1832–1897

View of North Monmouth, 1862

pastel

Bowdoin College Museum of Art; Gift of Charles F. Adams, Class of 1912

1969.26

Elizabeth Bradbury Robinson's pastel drawing of North Monmouth, Maine, was created in 1862 during the second year of the American Civil War. It figures the newly constructed community church that sits at the edge of Wilson Pond, as well as various dwellings in this rural village west of Augusta. The foreground includes a small cemetery and the stumps of several trees. In nineteenth-century landscape paintings, stumps were often equated with progress, as lands were cleared to make way for farming or other human enterprises. However, as Maine contributed during the Civil War a higher portion of its citizens to serve as soldiers and sailors than any other state, Robinson might also have been reflecting on the larger implications of war and the sacrifices of families throughout the state. To date, little has been discovered about the artist.

Attributed to the AMBROISE ST. AUBIN Family, Known as the Bear Family

Covered Box, 1834

birchbark and split spruce root

Bowdoin College Museum of Art

2022.13

For at least two centuries, residents of Maine and visitors alike have collected works by local Wabanaki artists. Many regarded them as souvenirs and often understood little about this artistic tradition. Attributed to the Bear family, this box was made from the bark of white birch, which continues to be an important local material that Wabanaki artists use to craft an array of objects. The double-scroll motif on this box, a typical Wabanaki design, was scratched into the soft fibers to reveal the lighter bark within.

CARRIE SCANGA

Born Cumberland, Maryland

American, born 1977

Iceblink, 2016–18

twelve drypoint and monotype prints

Lent by the artist

At First Light: Two Centuries of Artists in Maine | June 25–November 6, 2022
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Iceblink is a white light that results from light’s reflection off an ice sheet. Inuit use this light to help them travel safely in the Arctic. In these twelve monotype prints, Carrie Scanga meditates on how individuals, especially women, navigate the world. Her inspiration for the series was a scrapbook that Marie Peary Stafford H’49 compiled during a trip to Greenland in 1932. Born in Greenland four decades earlier and nicknamed “Snow Baby,” Stafford went North to erect a monument to honor her late father, the Arctic explorer Robert Peary, Bowdoin Class of 1877. Scanga used Stafford’s written text and photographs from this scrapbook as source materials for the prints, each relating to specific themes, places, or episodes along Stafford’s journey. Scanga teaches printmaking at Bowdoin.

EMMA DUNCAN SEWALL

Born Bath, Maine

American, 1836–1919

The Garret, Sewall’s Mills, ca. 1894

Untitled, 1894

platinum prints

Bowdoin College Museum of Art; Gift of James Arsenault and Lisa Holley

2021.29.4 and 2021.29.1

Emma Sewall was one of the earliest fine art photographers in Maine. Born in Bath, she began creating carefully composed domestic interiors, portraits, and landscapes in 1884. As these two prints suggest, she was especially interested in the traditional lifeways of the families who had long lived in the region. She joined several regional photography societies, including the prestigious Boston Camera Club, and exhibited her work throughout New England, as well as in Paris, France. Her husband Arthur Sewall was a prosperous shipbuilder in Bath and in 1896 became the vice-presidential running mate for William Jennings Bryan. Sewall retired her photographic practice not long after her husband’s death in 1900.

CARL SPRINCHORN

Born Broby, Sweden

Swedish-American, 1887–1971

Four Lumbermen, ca. 1945–50

gouache

Private Collection, NY

In 1911, Carl Sprinchorn traveled from his home in New York City to Monson, Maine, at the invitation of a family friend. There in the North Maine Woods, he witnessed firsthand the activities of the lumber trade. Inspired by his teacher Robert Henri, who encouraged a new generation of artists to depict the forces that were shaping modern life, Sprinchorn set out to

paint the local lumberjacks and river drivers. At times, he also found employment in the sawmills and on lumber drives. Sprinchorn returned to Maine regularly for the next forty years and became one of the leading chroniclers of this industry. About his paintings, his contemporary Marsden Hartley wrote enthusiastically: “When I look at these pictures, I see my native land pictured with such speaking accuracy that I feel almost as if they had been done for me and I glory in their vividness and veracity.”

JOHN CALVIN STEVENS

Born Boston, Massachusetts

American, 1855–1940

Rocky Coast, Portland, 1904

oil on canvas

Lent by Christine and Norbert Young '70

John Calvin Stevens is best known as an architect who designed more than a thousand buildings in Maine over a six-decade-long career. Based in Portland, he embraced the Shingle Style popular at the turn of the twentieth century. He was also an accomplished artist, an avid art collector, and one of the leading figures in the early years of the Portland Society of Art. Stevens was close friends with artist Winslow Homer and designed several buildings at Prouts Neck for Homer and his family. Homer’s influence reveals itself in Stevens’ paintings, especially in his choice of the coastal landscape as a favored subject matter. Stevens was an active member of the Brushians, a Portland art group that traveled every Sunday throughout the year to different destinations in the region.

ALICE KENT STODDARD

Born Watertown, Connecticut

American, 1883–1976

Fish Beach on Monhegan, ca. 1920

watercolor

Bowdoin College Museum of Art; Gift of Remak Ramsay

2016.47.3

Alice Kent Stoddard was part of an enclave of artists who called Monhegan home during the summer. Having studied at the Pennsylvania Academy of Fine Arts with Cecilia Beaux and William Merritt Chase, she became well known in Philadelphia as a portraitist. In 1909, she visited Monhegan for the first time and spent the summer with her cousin Rockwell Kent, who had just built a home on the island for his mother. Stoddard visited Monhegan nearly every year, and in 1931 bought the studio that Kent had built for himself. Stoddard befriended many local

fishermen. In addition to creating portraits of these figures, she also enjoyed painting the working waterfront.

PAUL STRAND

Born Brooklyn, New York

American, 1890–1976

Corea Harbor, Maine, 1945

gelatin silver print

Bowdoin College Museum of Art; Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund

1989.6

Paul Strand's *Corea Harbor* was created in the summer of 1945 during a trip to Maine to visit his friend the painter John Marin. Strand had enjoyed productive summers in Georgetown, Maine, on three separate occasions in the 1920s and had once considered purchasing a summer cottage in the state. A central figure in New York's modern art circles, Strand visited Maine in 1945 to secure images for a new book project, *Time in New England* (1950), on which he was then working with photography critic Nancy Newhall. He made a special point to visit Corea in part because of the picturesque beauty of the small harbor town, but also in tribute to his friend Marsden Hartley, who had died two years prior and spent his final years there.

GILBERT STUART

Born Saunderstown, Rhode Island

American, 1755–1828

Phebe Lord, ca. 1823

oil on canvas

Bowdoin College Museum of Art; Gift of Edward D. Jameson

1919.1

Gilbert Stuart's portrait captures Phebe Lord a year or two prior to her marriage. Born into a wealthy family in Kennebunkport, Maine, she moved to Brunswick in 1825 with her husband Thomas Upham, a Bowdoin professor of Mental and Moral Philosophy. As early and staunch supporters of the antislavery movement, the Uphams befriended Harriet Beecher Stowe and her husband Calvin, after they moved to Brunswick in 1850. Phebe Lord Upham was also an outspoken voice in protesting the rule that forbade women from speaking in church meetings. She met often with the pastor of the First Parish Church to argue with him about this restriction. Stuart, the celebrated Boston portraitist, likely created this portrait during a trip to Maine in the early 1820s to fulfill commissions and to create painted copies of his portraits of Thomas Jefferson and James Madison at Bowdoin.

REUBEN TAM

Born Kapa'a, Hawaii

American, 1916–1991

Coastline Spruce, ca. 1960

brush, pen, and black ink

Bowdoin College Museum of Art; Museum Purchase, Elizabeth B. G. Hamlin Fund

1970.52

Born and raised in Hawaii, Reuben Tam relocated to New York City at the outset of World War Two. After the war's conclusion, he and his wife Geraldine began visiting Monhegan, and like many artists before him, developed a close affinity with the island. During this period of his artistic career, Tam explored the complex geometries of the island geography through a series of increasingly abstract drawings. Created on the island's famed headlands, *Coastline Spruce* depicts a rocky foreground with three lone pine trees, while in the background the seemingly limitless sea and sky extend beyond.

HENRY ROBERT TAYLOR

Born Newfane, Vermont

American, 1830–1918

Machiasport Petroglyph Drawing, 1868–69

ink on coated cloth

Bowdoin College Museum of Art; Gift of Carole Pope in memory of her father Gardner Chase Pope '34 and in honor of her brother John Alan Pope '64 and her son Matthew Scott Wilcox '88
2018.19

The creation of pictorial images in this region goes back to the Indigenous peoples who settled here millennia ago. Among the earliest extant works are a series of petroglyphs of animals and human figures carved by ancestors of the Wabanaki on coastal rock outcroppings in Machiasport, Maine. In this ink drawing created in 1868–69, Henry Robert Taylor, a civil engineer, surveyor, and justice of the peace from Machias, recorded a selection of these Indigenous petroglyphs. Evidence indicates that the petroglyphs are approximately 3,000 years old. A reproduction of this drawing was included in an 1888 report about ancient Indigenous art in the Americas compiled by the Smithsonian Institution's Bureau of American Ethnology.

WARNER TAYLOR

Born New York City

American, 1880–1958

Fisherman's Office, 1935

gelatin silver print

Bowdoin College Museum of Art; Gift of William B. Rand in memory of John R. and Sally W. Rand and with thanks to Earle G. Shettleworth Jr. H '08

2019.32.1

Fisherman's Office depicts the interior of a Monhegan fishing shack. At left, a group of gulls can be seen out of an open window. Whereas most fine art photographers in the 1930s favored a “straight” approach, recording with their cameras exactly what they saw, Taylor enjoyed experimenting with the medium in the darkroom. On this occasion, he combined at least two negatives—both an inside and outside view—to create this composite photograph. An English professor at the University of Wisconsin, Taylor first ventured to Monhegan in 1913. A decade later, he built a house there and spent nearly every summer thereafter until his death on the island.

SAMUEL PETER ROLT TRISCOTT

Born Gosport, England

British-American, 1846–1925

Monhegan Winter, 1896

watercolor

Bowdoin College Museum of Art; Gift of Stephen H. Israel

2021.55.2

One of the leading watercolorists of his era, Samuel Peter Rolt Triscott emigrated in 1871 from England to the United States, where he worked initially as a surveyor for an engineering firm in Worcester, Massachusetts. He maintained an artistic practice in his free time and eventually moved to Boston to open a studio and mentor art students. In 1892, he and his friend Sears Gallagher traveled to Monhegan for the first time. Much enamored of the island, Triscott purchased a house the following year and became the first year-round artist on Monhegan. Being a resident allowed him to capture the island scenery in all seasons. In *Monhegan Winter*, Triscott uses warm, muted colors to capture the fleeting sun embracing the snow-laden hillsides.

RICHARD TUTTLE

Born Rahway, New Jersey

American, born 1941

Untitled, 1975

Untitled, 1975

Untitled, 1975

graphite on incised paper

Bowdoin College Museum of Art; Gift of Gilbert and Lila Silverman P'85

2014.7.5, 2014.7.6, and 2014.7.7

Richard Tuttle discovered Mount Desert Island in the mid-1970s, during which he made the untitled paper pieces on view here. He continues to work there each summer. As he has noted, “There is a quietude in my work ... It’s neither here nor there, neither day nor night. It’s a profoundly quiet moment.” Tuttle produces such an “in-betweenness” with these drawings, which hang at a specific height between floor and ceiling. With apertures cut in their centers, and perforated edges, the works bring to mind the ever-shifting interactions of islands and sea characteristic of this area. About his practice, he explains: “I’ve always thought of form as an open thing. And I’ve always thought of the informal as a closed thing. It’s as though I’m sitting in the middle of an ocean, on a little island; I can live with that.”

UNIDENTIFIED SILVERSMITH

Eastern Canada or Maine

Wabanaki Trade Brooch, ca. 1780

silver

Lent by Maine Historical Society, bequest of Mary Purrington Putnam

From the time of European contact, Wabanaki traded with settlers, even as they were dislocated from their homelands. This brooch, fashioned from a sheet of rolled silver, is engraved with the same double-scroll motif favored by the Wabanakis and seen on the adjacent birchbark box. The Wabanaki use brooches, large and small, to ornament their dress.

Attributed to ALEXANDER HENRY CHARLES VILLIERS

Birthplace unknown

British, died 1847–49

Portrait of Denny Neptune Soccabeson, September 18, 1817

watercolor and ink on wove paper

The Art Museums of Colonial Williamsburg, Virginia

In this watercolor, Denny Neptune Soccabeson, the daughter of the renowned Passamaquoddy chief Francis Joseph Neptune (1734–1834), is depicted at a British military camp where she likely came to trade with her husband Deacon Soccabeson. This rare portrait provides documentation of her presence during exchanges between the Passamaquoddy and the British in eastern Maine during the War of 1812, when British troops held Eastport with a garrison at Fort Sullivan. The artist, possibly British lieutenant Alexander Villiers, vividly renders her peaked cap and dress with appliquéd ribbon trim, hoop earrings, pendant cross necklace, and silver brooches. Known for his congeniality, Villiers enjoyed drawing and produced numerous works in Passamaquoddy Bay and New Brunswick.

JOHN WALKER

Born Birmingham, England

British, born 1939

Untitled, 2001

oil on paper

Bowdoin College Museum of Art; Museum Purchase, Friends of the College Fund
2006.4

John Walker once observed: “There was a long time of thinking it was impossible to paint Maine; it’s too beautiful, too scenic.” In this untitled work from a series of paintings created at low tide at his home on Seal Point, Walker transforms a cloudy night on the coast near South Bristol into a dark yet dynamic collection of abstract forms and gestural brushstrokes. He first visited Maine in 1970 and has spent almost three decades living and working in the state. Walker has had a lengthy career as a teacher, and in 2015 retired from his position as the head of the graduate program in painting at Boston University. He favors looking at certain places over an extended period so that “one knows more about it than anyone else.”

WILLIAM WEGMAN

Born Holyoke, Massachusetts

American, born 1943

Algae Girl, 2002

chromogenic print

North, 2001

pigment print

Arcade Game, 2003

chromogenic print

Bowdoin College Museum of Art; Gift of William Wegman and Christine Burgin
2012.22.15, 2014.4, 2012.22.11

William Wegman’s artistic practice combines a sense of tradition and innovation. Wegman originally came to Maine as a teenager where he was enamored, as he put it, by “a real log cabin with ... a stone fireplace.” Maine offered the conceptual artist, long celebrated for his photography, film, and video work featuring his Weimaraner dogs, a place for creative respite and experimentation. At Rangeley Lake and on the coast, Wegman has documented his canine collaborators frolicking and even inventing their own “Arcade Game.” The artist, who had first discovered Maine as a young angler, finds parallels in this work: “Photographing the dogs outside is a little like fishing. Find a promising stretch, make a cast, catch and release, move on.”

NEIL WELLIVER

Born Millville, Pennsylvania

American, 1929–2005

Deer in Bottom, 1980

oil on canvas

Bowdoin College Museum of Art; Gift of halley k harrisburg '90 and Michael Rosenfeld
2010.29

As a landscape painter, Neil Welliver favored “nondescript corners, small things” in the woods around his home in Lincolnville, Maine, rather than the grand vistas popularized by nineteenth-century American artists. *Deer in Bottom* exemplifies this preference. Lacking such conventional elements as a sky or a wide panoramic view, it focuses on a thick grove of pine and birch trees, and two deer striding through it. Welliver liked to explore the Maine wilderness in all seasons. He often began a new painting by creating outdoor sketches, which he then used to guide the creation of larger compositions back in his studio. Welliver moved permanently to Lincolnville in 1970, though he continued to commute to Philadelphia, where he taught until 1989 at the University of Pennsylvania.

BERTRAND WENTWORTH

Born Gardiner, Maine

American, 1868–1955

Monhegan Harbor, ca. 1915

gelatin silver print

Bowdoin College Museum of Art; Gift of Earle G. Shettleworth Jr. H'08
2019.17.1

A commercial photographer, Bertrand Wentworth spent much of his life capturing different landscapes across the state of Maine. Beginning in the 1890s, he became particularly enamored with the island of Monhegan, where he spent time photographing its rocky shoreline and spruce forests. In this soft-focus rendering of Monhegan harbor, he creates an atmospheric dreamscape characteristic of his photographic practice. Yet Wentworth renders in sharp detail the shoreline in the image's foreground, permitting the viewer a clear platform from which to view the scene.

MARK WETHLI

Born Westfield, New York

American, born 1949

Under a Northern Sky, 1992

oil on canvas

Bowdoin College Museum of Art; Museum Purchase, George Otis Hamlin Fund

1992.17

Drawing inspiration from diverse artistic traditions, including seventeenth century Dutch interiors, early twentieth-century modernism, and more recently the Black women quilters of Gee’s Bend, Alabama, Mark Wethli creates paintings characterized by complex geometries and bold abstract forms. Though his more recent work is largely non-representational, the series of domestic interiors he painted in the 1990s also demonstrate his formal interests. Created in Brunswick, *Under a Northern Sky* depicts an unoccupied room. Yet the empty chair, open door, and shaft of outdoor light animate this quiet interior. About this series, Wethli has explained: “The subject matter of my work—sparse, light-filled, and carefully composed images of architectural interiors—is intended as both a metaphorical image of stillness and a literal means of contemplation and clarity of mind.” Wethli has taught painting and drawing at Bowdoin since 1985.

EUNICE THOMPSON WILSON

Born Topsham, Maine

American, 1788–1878

Pastoral Landscape, ca. 1806

watercolor and silk

Bowdoin College Museum of Art; Gift of Mrs. Ann Henry Wilson Pendleton, 1898

13.2013

This painted and embroidered silk picture represents an “accomplishment,” a major work undertaken as part of an elite woman’s education in Federal-era Maine. In addition to their general studies of reading and geography, young women also cultivated artistic skills, producing watercolors and embroidered pictures. Born in Topsham, Eunice Thompson studied at an as-yet-unidentified school in Maine or Massachusetts and selected a Romantic landscape, probably based on a published English print. Made of expensive silk, her picture would have been a prized possession in her family’s home, and its original gilt frame is proudly inscribed with her name.

CHARLES H. WOODBURY

Born Lynn, Massachusetts

American, 1864–1940

Marine, ca. 1910

watercolor and gouache

Bowdoin College Museum of Art; Bequest of Miss Elizabeth H. Pennell

1914.2

“I am interested not in the object, but in what the object is doing,” exclaimed Charles H. Woodbury, whose watercolor *Marine* epitomizes the artist’s long-standing fascination with representing the sea in motion. A native of Lynn, Massachusetts, he was educated in Boston and at the Académie Julian in Paris. In 1896, he built a studio in Ogunquit, Maine, and two years later established a summer art school there. Inspired in part by the work of Winslow Homer, Woodbury enjoyed depicting the churning ocean and crashing waves of the Atlantic. While he painted in oil and created etchings, his favorite medium was watercolor, as its fluidity accentuated a composition’s sense of flow.

ANDREW WYETH H’70

Born Chadds Ford, Pennsylvania

American, 1917–2009

Night Hauling, 1944

tempura on Masonite

Bowdoin College Museum of Art; Gift of Mrs. Ernestine K. Smith, in memory of her husband, Burwell B. Smith

1985.59

Night Hauling was painted by a twenty-seven-year-old Andrew Wyeth during World War Two. Subtly imbued with the weighty concerns of wartime, the painting depicts a shadowy Maine lobsterman hauling a trap under the cover of darkness. The scene is lit only by the figure’s concealed lamp and the algae’s startling nocturnal phosphorescence. Wyeth originally called the painting *The Poacher*, a title that allows the viewer entry into the work’s narrative, while denying none of its mystery and intrigue. One of the artist’s most alluring works from this early period, *Night Hauling* pushes realism to the brink of surrealist fantasy. The son of famed illustrator N.C. Wyeth, Andrew Wyeth emerged at mid-century to become one of America’s best-known painters.

JAMIE WYETH

Born Wilmington, Delaware

American, born 1946

The Mainland, 1992

oil and day-glo enamel on panel

Loan by a Friend of the Bowdoin College Museum of Art

To many who inhabit islands in the Gulf of Maine, the mainland represents a world often different and wholly apart from island life. Going back to the mainland holds different meanings to different individuals, though all experience, to some degree, a sense of separation and of being away from home. Jamie Wyeth’s *The Mainland* features a young person dragging a string of

lobster buoys on snow-covered terrain. A body of water keeps this person separated from a forested coastline in the distance. Is the subject of Wyeth's painting looking at the mainland, or is this individual on it? Wyeth's painting does not clarify this question, though it does confront the divide that exists between island and mainland communities. Like his father, Andrew, and grandfather, N.C., Jamie Wyeth has split time as an artist between homes in Maine and Pennsylvania. While in Maine, he has lived and worked on two islands, Monhegan and Southern.

N. C. WYETH H'45

Born Needham, Massachusetts

American, 1882–1945

Island Farm, 1937

oil on canvas

Lent by the Estate of John R. Hupper '50

In 1920, "craving for the very quiet and pastoral country," N.C. Wyeth purchased a weatherworn sea captain's home in Port Clyde. He was then a successful illustrator, regularly creating work for books, magazines, and advertisements while living comfortably in Chadds Ford, Pennsylvania. Rankled by a reputation for commercial illustration, Wyeth sought to devote more time to his independent artistic practice. He christened his new home "Eight Bells," in homage to Winslow Homer's painting of the same name, a reproduction of which he hung in the living room. Maine provided him with a fresh beginning. It also nurtured the talents of his three artist children, Henriette, Carolyn, and Andrew. Depicting a Mid-Coast farm on a bright summer day, *Island Farm* was created during his time in Port Clyde.

MARGUERITE THOMPSON ZORACH

Born Santa Rosa, California

American, 1887–1968

The Family Evening, ca. 1924

oil on canvas

Bowdoin College Museum of Art; Gift of Dahlov Ipcar and Tessim Zorach
1979.77

Marguerite Thompson Zorach was a leading modernist painter. Among the first women admitted to Stanford University, she left before graduating to pursue an artistic education in France. There she was much influenced by artists such as Henri Matisse, André Derain, and the Fauvists, a group of painters that favored exuberant color, modern design, and expressive brushwork. She eventually settled in 1912 in New York with her husband William Zorach H'58 and became an active member of the bohemian avant-garde. Following a visit to the home of sculptor Gaston Lachaise in Georgetown, Maine, in the summer of 1922, the Zorachs purchased a nearby

property. It was there that she painted
The Family Evening.

WILLIAM ZORACH H'58

Born Jurbarkas, Lithuania

American, 1889–1966

Spirit of the Sea, 1961

bronze

Bowdoin College Museum of Art; Gift of John N. Stern

1992.15

Zorach Gorfinkel was born into a Lithuanian Jewish family before immigrating to the United States as a child in 1891. Educated at the National Academy of Design in New York, he changed his name and moved to Paris in 1910 to pursue his artistic career. Though Zorach began as a Cubist-inspired painter, he eventually chose sculpture as his primary medium. In 1923, with his wife Marguerite Thompson Zorach, he purchased a seaside home on Robinhood Cove in Georgetown, Maine, where he would spend every summer for the remainder of his life. *Spirit of the Sea* is a replica of a sculpture that he created in 1961 for a public park in Bath, a city renowned for its long shipbuilding history.